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American Art News

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NEW YORK, JANUARY 16, 1915.

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DUTCH COMMISSIONERS HERE.

Willem Witsen, the well-known Dutch portrait painter and etcher, who is the Netherlands government's art commissioner to the Panama-Pacific and member of the International Jury, together with Mr. G. E. De Vries of the firm of Jac de Vries Gz. of Arnheim, Holland, the Dutch fine arts commercial representative, arrived on the Nieuw Amsterdam on Monday. They brought with them the 170 works forming the Dutch exhibit at the Fair. One hundred and four painters are represented, among them A. K. Keringa, Bastert, Blommers, Breitner, Düsselhoff, Gorter, Haverman, V. D. Hem, Isaac Israels, a son of Josef Israels, Willy Martens, Van der Maarel, Tholen and Witsen. The 6 sculptors represented, include Chas. v. Wyck and among the 24 etchers Chas. v. Wyck, among the 24 etchers are Bauer, Dupont, Harting, Tholen and Witsen.

SEN. CLARK'S \$7,000 TABLECLOTH.

The \$7,000 Burano lace tablecloth bought in Paris by former Sen. W. A. Clark for the immense dining-table in his Fifth Avenue home, has just been delivered to him by the U. S. Attorney's office, which had held it for more than a year.

The tablecloth was held pending the result of a suit to confiscate it on the ground that although the tablecloth cost only \$1,500 in Paris and was passed through the customs at that valuation, it was actually worth \$5,928.

The suit was started on account of the inability of Maurice Leon, counsel for the lace school, and its Paris agent, G. Camerino, and the U. S. Attorney's office to agree on the actual market value. Mr. Leon contended that the valuation was the amount for which any person could buy it at the school, whereas the Government insisted on fixing the duty at the amount Sen. Clark agreed to pay.

Sen. Clark was not required to pay until the cloth had been delivered to him, and during the time it was held by the Government the agent of the Burano school becoming alarmed over the possibility of confiscations, Mr. Leon offered the Government \$1,700, which made the total duty on the cloth \$2,500. This was accepted.

ARTISTS AND THE WAR.

"Out of the tragedy of this war," says the "Pagine d'Arte" of Milan, "is arising the very serious problem for all artists, as to how they are to make a living; not only during the war, but also after peace has been concluded. The economical crisis caused by the war, is beginning to be so acutely felt by all the well-to-do classes, who, in normal times, spend some of their superfluity in purchasing art works, that they have now, not only been obliged to lighten their purse strings in this direction, but also in many cases find themselves under the necessity of trying to sell their collections, thus flooding an already overstocked market."

"It has been argued that at the close of the war, so many edifices destroyed, will have to be restored or rebuilt, and so many monuments will be erected to the victors, that all artists will have more work to do, than since the year 1825. It has also been pointed out that after the Franco-Prussian war of 1870, the love of art, or perhaps it would be better to say, the vogue for art flourished again, not only in a victorious and enriched Germany, but also in France."

"These arguments, however, are of little real value, as the fact remains that the destruction of wealth in more than three-fourths of Europe is so much greater in the present war, that it cannot be compared with that of 1870, so much so, that, according to the best informed economists, the victors will not be able to impose any war indemnity on the vanquished, except perhaps for their redemption of Belgium."

"Another fact that must be taken into consideration is that governments in general and that of Italy, in particular, are no longer disposed towards art as they were in olden days. In the year 1861, the provisory government in Tuscany and Bettino Ricasoli, proclaimed in one decree, a competition and an order for two equestrian statues of Victor Emanuel and Napoleon—for four statues of Tuscan celebrities—for four historical paintings for innumerable portraits of heroes of the Unification of Italy, and for four large canvases depicting the battles of Curtatone, Valestro, San Martino, and Magenta. But even if Italy were to join in the present war and be victorious, it is unlikely that the government would approve of such a disposition of the public moneys, and in any case, how are the artists to live in the meantime?"

MR. LAMBERT'S ART MORTGAGED.

A mortgage for \$1,103,754 on the personal estate of Catholina Lambert, the art collector and silk manufacturer, was filed Wednesday last in Paterson, N. J., by Mr. Lambert.

The mortgage is for two years and it was given to secure the payment of outstanding personal promissory notes given to his creditors last October by Mr. Lambert.

The mortgage covers the collection of paintings and sculptures at Bella Vista Castle, the Paterson residence of Mr. Lambert, as well as the castle itself, the mill properties he owns in Paterson and at Palmyra, Pa., and other properties.

Among the art objects covered by the mortgage are examples of Rembrandt, Sir Thomas Lawrence, Botticelli and Andrea del Sarto. Upon the art collection alone "experts" have placed a value of upward of \$1,000,000.

COTTIER & CO. ASSIGN.

Sincere regret is expressed in the trade and art circles generally over the announcement of the voluntary petition in bankruptcy, filed this week by the old art house of Cottier & Co., founded by the late Daniel Cottier in 1870. Mr. Walter F. Fearon, who has been President and General Manager of the company since its reorganization after the death of James S. Inglis in 1907, is deservedly popular and the present assignment is presumably due to adverse business conditions against which he struggled in vain. The house, long at No. 3 E. 40 St., removed to 713 Fifth Ave. only last year.

The liabilities of the firm, are, as stated, \$27,400, and assets \$37,711, consisting of stock, \$27,856; photos, rugs and bronzes, \$5,300; office furniture, \$500; notes, \$3,300; accounts, \$751, and cash in bank, \$4.

Among the chief creditors are the Astor Trust Company, \$3,446; Duveen Bros.,

FOREIGN ART AT FAIR.

What will be the effect of the European war upon the art section of the coming Panama-Pacific Exposition at San Francisco, to open Feb. 20 next? Germany has made final arrangements to occupy two whole blocks of space in the Palace of Liberal Arts with an extensive exhibit of scientific and industrial products and processes—a space twice as large as that occupied by most countries or states. Germany also is sending to San Francisco on board the Exposition Ship, the U. S. Naval Collier "Jason," a large collection of the art treasures from her galleries, including a great Rubens and other works from the Munich Gallery. Already there have arrived the best paintings of forty modern German artists, consigned to the Palace of Fine Arts.

The canvases of these forty Teutons, were originally shown at the Carnegie exhibition in Pittsburgh last Spring, and have had their vicissitudes of war. A week before the outbreak of hostilities, these, after having been shown at Pittsburgh, June 30, last, were shipped back to Germany. By the time the steamer reached the other side the war had broken out and the canvases could not be delivered to their owners, many of whom were at the front. On their return to America, Mr. J. E. D. Trask, chief of the Exposition Fine Arts Department, secured them from Director Beatty of the Carnegie Institute as a portion of the foreign loan collections. The German artists represented include Franz von Stuck represented by his "Summer Night"; Leo Putz of Munich, by his "Shore"; Benno Becker, Otto H. Engel, the etcher, and Ulrich Hubner, all of Munich; Rudolph Helweg, who sends his "Pool of London"; Jan Priesler, who contributes "Motive of a Tale," and Willy Ter Heill, who sends his "Inland Sea." The total amount of insurance on this one collection, assumed by the Exposition, is over \$50,000.

Practically all of the countries mentioned, in addition to general exhibits or buildings, have arranged for displays in the Palace of Fine Arts—a fireproof structure containing 102 art galleries with partitions made of steel frames lined with asbestos, and covered with fireproofed burlap. Of these rooms, about 25 have been allotted to the 16 foreign countries participating in the art show, 61 to American art, and 15 to individual artists of renown, of many nationalities.

BROOKLYN MUSEUM ACCESSIONS.

Among the art accessions of the Brooklyn Museum during 1914, were 7 oils by Albert Ryder, one by John S. Sargent; "The Lilac Kimono" from the Isham collection; "Madonna," by Newman, and a landscape by Theodore Robinson.

Among works by the earlier American painters added were examples of George Boughton, Doughty and Birch.

There were also added a landscape by Sorolla, a marine by Julius Olsen; "The Reading of the Will," by Luigi Busi; a large decorative work by E. Burne-Jones, and watercolors by Isaac Israels and Artz.

Of examples, of the old masters acquired were a "St. Francis," by El Greco; "Virgin and Child," by Joost Van Cleef; "Holy Family," by Jordaens; "Tavern Scene," by Jan Steen; "Still Life," by Ruysch; two figures by Polidoro Veneziano; a "Madonna, Child and St. John," of the Bolognese School; a "Prison Interior (un-attributed); a "Raising of Lazarus" (un-attributed), and a "Crucifixion," School of Murillo, also two drawings by Tissot and Parmagianino.

The sculpture accessions included 3 pieces by Constantine Meunier; a statuette in bronze by Algardi; Gothic and Renaissance carved figures in stone and wood; two stained glass Swiss panels, a large stained glass window by La Farge, and a small collection of Chinese bronzes.

MUSEUM'S NEW ROMAN BUST.

The Metropolitan Museum has recently acquired from the Canessa collection a superb bronze bust of Marcus Vipsanius Agrippa (63-12 B. C.) who was a famous Roman general, and a companion of Octavius, builder of the Pantheon. This bust was probably made during Agrippa's lifetime and from nature. It is a most interesting specimen of the classic Roman period and the only bust of bronze known to the present time. It was lately found in northern Italy while digging for the foundations for the erection of a modern villa.



BRONZE BUST OF MARCUS VIPSIANIUS AGRIPPA

Formerly in the Canessa Collection

Recently purchased by the Metropolitan Museum

WALTER RUSSELL BANKRUPT.

Walter Russell, the painter of children's portrait, filed a petition in bankruptcy at Hartford, Conn., on Jan. 11, laying his difficulties to the failure of his wealthy patrons to pay for portraits.

Mr. Russell put his liabilities at \$63,905.67 and his assets at \$52,066. The latter includes \$45,516 of personal property, \$3,000 worth of books and pictures and \$50 worth of tools.

Mr. Russell went through bankruptcy in New York seven years ago, giving his liabilities at that time as \$330,863 and his assets as \$28,679. His failure at that time grew out of the erection of a studio building in Sixty-seventh Street. He was discharged in 1909. It was recently stated that he was interested in a projected new studio building in this city.

Membership in the Art Institute of Chicago has increased more than 1,100 since last June. Acting director Carpenter is hoping to get a membership of 5,000.

\$5,000; Charles J. Duveen, \$1,665; Linda Thomas, \$2,694; Sully & Co., London, \$5,850; A. Preyer & Co., The Hague, \$4,215; C. M. & W. M. Agnew, London, \$485. The rent of the London and New York City offices, is overdue, and \$256 is owed for taxes.

Mr. Cottier died in 1891 and Mr. Inglis admitted in 1870, continued the business. He died in 1907. The corporation was incorporated under New York laws in April, 1903, with a capital stock of \$300,000, reduced in 1912 to \$100,000.

FRICK GETS A GOYA.

Mr. Henry C. Frick is reported to have bought from the Ehrich Galleries, the admirable portrait by Goya, "El Conde de Teba," reproduced on the front page of the ART NEWS Oct. 24 last.

Crosby & Co., dealers in paintings, pictures and stationery at No. 2,123 Broadway, have filed petition in bankruptcy, with liabilities, \$24,289 and assets, \$10,932.

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Points on Picasso.

The three large oils and a small watercolor by Francois Picabia, now on view at the gallery of the Photo-Seccession, 291 Fifth Ave., to Jan. 26, represent nothing on the earth, under it, or above it, unless it be the artist himself. What he means by his combination of colored flat, curved and round surfaces, with a few odd bands and bars thrown in, none can understand and so he lights the way by printing inscriptions which announce that one treats of himself, another is a souvenir of his dear—, who produced apparently a most extraordinary effect upon him, while another symbolizes a comical marriage, and the watercolor represents a "chose admirable a voir," which is a matter of opinion.

Sturgis Etchings and Dry Points.

At the Katz Galleries, 103 W. 74 St., there is on to Jan. 23, an interesting collection of etchings and dry points by Dwight C. Sturges of Boston, who shows a number of views in and about the Hub as well as some portraits, figure pieces and nudes. There are 35 dry points and 7 etchings.

EXHIBITIONS NOW ON

A. Caesar at the Metropolitan.

A remarkably fine bronze statue of a Roman boy, of the Tulio Claudian branch of the Caesars, made by a Greek sculptor at the close of the last century B. C., now stands at the head of the main stairway of the Metropolitan Museum and was the chief new feature at the monthly press view on Monday. The feet are missing and part of the left hand has also gone, but the strikingly individual head, the graceful but not yet perfectly developed body and the folds of the himation which veils it below are modelled with a master hand. This notable acquisition, whose provenance was by wish of the seller, not stated, is, with the possible exception of the famous Sarcophagus, the most valuable remain of ancient classic art, in the Museum's possession. Another piece of sculpture, seen for the first time on Monday, is the Rodin marble head of the late E. H. Harriman, which, like the Greek statue has just reached here from Paris and has been loaned by Mrs. Harriman. It is placed with the Rodin collection.

Director Robinson announces that the opening of the Riggs collection of European arms and armor has been fixed for the evening of Monday, Jan. 25, when the trustees of the museum will give a reception with the music of the Symphony orchestra, to members and their friends. The press view will be held on Tuesday, Jan. 19. In a special exhibition room the museum has had the happy thought of arranging a temporary exhibition of Flemish decorative art, with which are hung a portrait of Queen Elizabeth by De Heere lent by Mr. J. P. Morgan and an example of De Vos owned by the institution. There are fourteen tapestries loaned by Messrs. George Blumenthal, Alfred W. Hoyt, Marsden Perry and Mesdames J. S. Stevens and R. W. Woods, and one example belonging to the museum. There are MSS. and Plantin books owned by Mr. Morgan and the Grolier Club, laces and needlework, metal work, silver, pewter and china, as well as furniture and wood carvings owned by the Museum and collectors.

In the gallery of recent accessions are shown part of a collection of ceramics bequeathed by Mrs. Mary Mandeville Johnston, a selection of the collection of mezzotints in color and a Dutch bracket clock bequeathed by Frederick Townsend Martin, "The Red Bridge," of J. Alden Weir given by Mrs. John A. Rutherford, and the "Portrait of the Marquise de Carabas," by Samuel Isham, given by the artist's estate. Various other accessions were announced, including examples of Greek prehistoric art and results of the museum's Egyptian excavations. Study rooms in the Department of Decorative Arts were examined as well as temporary galleries for the display of near and far Eastern art and of the large and valuable collection of American furniture formed by the late H. E. Bolles and presented by Mrs. Russell Sage in 1910.

Another Relief Fund Show.

A loan exhibition of paintings by El Greco and Goya for the benefit of the American Woman War Relief Fund, and the Belgian Relief Fund, is on at the Knoedler Galleries, through Jan. 23. Several of the pictures were shown at these galleries in the season of 1912 for the benefit of the Woman's Suffrage Fund, and come, as then, principally from the collections of Mrs. H. O. Havemeyer and Messrs. Archer Huntington and Henry C. Frick. There is in the present display, however, a number by both masters unfamiliar to the general New York public, and it is probably the largest and finest display of Goyas ever seen in this city.

The exhibition is one of unusual quality and importance and is calculated to still further increase the interest of American collectors and art lovers in early Spanish painting.

There are fourteen examples of El Greco and twenty-four of Goya in the display, all characteristic works. The examples of El Greco include Mrs. Havemeyer's well-known "Cardinal Guevara" in his carmine robes and big horn spectacles; "St. Peter" attired in a blue robe; "The Legend of St. Martin" and a typical small canvas of "Christ Bearing the Cross." "A View of Toledo" is also loaned by Mrs. Havemeyer. "Christ Driving the Money-Changers from the Temple," is a rarely important work, as is also the "Apparition of the Virgin."

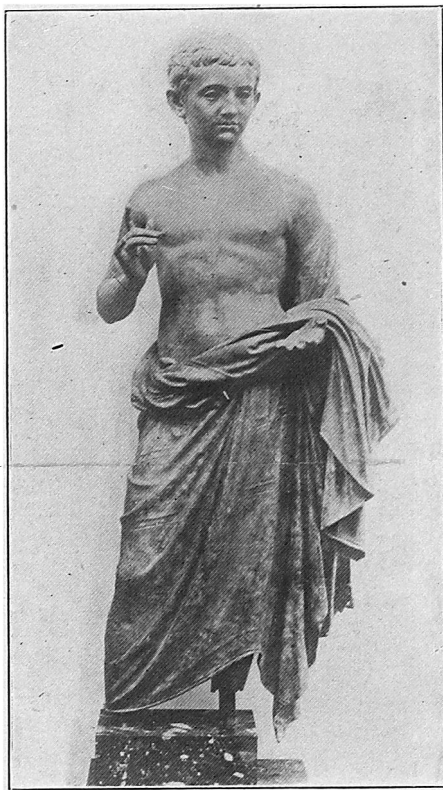
Of the Goyas, one of the most important is the "Count de Teba" recently purchased by Mr. Henry C. Frick from the Ehrich Galleries. "Woman on the Balcony" is a handsome work, beautiful in color and expression. "Don Isidoro Gonzalez" is notable for its rendition of character. "Madonna with St. Agnes and St. Marina," the virgin in clouds holding the Infant on her lap is a remarkable composition. "The Toreador Costillares" is a striking canvas strong and

compelling, and there is a half-length seated portrait of Don Bernardo Yriarte, of equal interest.

To those art lovers who wish to study the range of Goya's work this display presents the best opportunity yet offered in America.

Art at Union League.

The Union League Club's third exhibition of the season was held this week, closing today with a ladies reception. Some twenty artists are represented and their works are well-hung against the rich crimson hangings of the Club's Gallery. The clou of the display is J. Alden Weir's "Flower Girl," beautiful in color, simple and sincere in treatment, and charming in pose and expression. The place of honor is given to Bouguereau's "L'Amour qui Vole," a typical work. "October Evening," by Henry G. Dearth, low in tone, and full of quality, has poetry and sentiment. There are four typical examples of William A. Coffin and an interesting "Winter Moonlight," by Jules Turcas; "Irish Setters on Grouse," by Percival Rosseau, is one of successful dog subjects; R. W. Van Boskerck's "In the Adirondacks," is joyous in feeling, and good in color, and Gustave Wiegand's winter landscape "Silver Flakes," does him much credit. There are also typically interesting works by Ballard Williams, Douglas Volk, Gardner Symons, Henry Ranger, William Howe, Arthur Hoeber, A. L. Groll, Carroll Beckwith, Ruger Donoho, and the late Augustus Koopman, who is represented by a colorful sunny composition "Watching the Boats."



A ROMAN ROYALTY
By a Greek Sculptor
Acquisition of the Metropolitan Museum

Colony Club Loan Collection.

Members of the Colony Club, on Madison Ave., to the number of a couple of hundred have contributed what each considers her choicest possession to an exhibition which closes tomorrow and fills two rooms. Mrs. Payne Whitney, chairman of the Literature and Art Committee, has in charge of the display and lends nine letters of Keats's to Fanny Brawn, bound together. Mrs. Henry Whitney sends a 16th century illuminated Persian MSS. and Mrs. Alexander Bache Pratt, Thomas Jefferson's drawing of the original plan for Monticello. Mrs. Alfred Wagstaff shows a deed given by the Sequetogue Indians for land at West Islip, L. I., and Mrs. William E. Benjamin, Stuyvesant's grant of the land where the Astor House stood. Mrs. Newlin Hooper sends a desk blotter from the wood of the Victory and Mrs. Archibald S. Alexander a jeweled headband once worn by Empress Eugenie. Mrs. Walter Damrosch lends a Washington by Stuart and Mrs. George T. Bliss one of his China cups.

The paintings include a Spanish dancer by Zuloaga lent by Mrs. Willard D. Straight, Mrs. Philip Lydig's two Tintoretto's, Mrs. Robert Bacon a Romney, "The Shy Girl," Mrs. Herbert L. Satterlee's "The Flight into Egypt," by Millet, and Mrs. Victor Morawetz's "Portrait of Mrs. Campbell," by Raeburn. Among the sculptures, there are a Greek figurine loaned by Mrs. A. Murray Young, a fragment of a first century marble statue of a woman, by Miss Lillie Lawlor, an unfinished model in wax by Barye, by Mrs. Charles H. Tweed, and Mlle. Poupelet's "Cow," by Mrs. Ralph Pulitzer.

Clever Mural Panels.

An exhibition of decorative panels, executed by the Co-operative Mural Workshops is on at the Carroll Galleries, 9 East 44 St. through today. The President of the workshops is Miss Katherine Dreier, and the Vice-President, her sister, Miss Dorothea Dreier, and the two planned the exhibition. The object of the Mural Shops is to band together a group of painters whose object of expression is decorative art, to make a study of problems and the forms that best express such problems.

The works shown in the display are by Morgan Stinemetz, Wood Gaylor and S. I. Slomka, who take for their themes pastoral subjects in which they utilize line and form as the best expression of their "Futurist" ideas. In color the works are brilliant and vivid and the design is simple and direct. Against the appropriately arranged background of brown curtains and harmonious furnishings of the gallery, they make a striking effect.

Another MacDowell Group.

The latest exhibition of oils and sculptures at the MacDowell Club, 108 W. 55 St., consists of the work of six painters and two sculptors, the latter, both women. William K. W. Yarrow shows a keen eye and excellent command of his medium in "The Poet," "A Study" of an old peasant, two Italian female heads and "The Yellow Rose." Miss Varian E. Cockcroft displays ability in some partly nude models, a genre "The Circus Comes to Provincetown," a "Portrait," and a bathing beach scene in France. George Lawrence Nelson has some impressionist Brittany heads and scenes, including a "Vegetable Market at Douarnenez," and a Fiesole landscape. Howard L. Hildebrandt has striking work in the "open air" vein including a fall scene and figures of young women in the woods, and "By the Brook." By Harry E. Townsend there is a series of bright French out-of-door studies and Bernard Gutman shows sunshiny pictures of babies, one having an al fresco breakfast and some flowers. Sculptures of interest are shown by Lillian Baer and Alice Morgan Wright.

At the Daniel Gallery.

The highly interesting little show "A Representative Exhibition of American Art of Today," at the Daniel Gallery, 2 W. 47 St., will continue a week longer and close Jan. 26. William J. Glackens' very living "Portrait," is of a fresh-colored girl who makes a fine contrast to Robert Henri's "Rita—Mexican Girl," on an opposite wall. George Luks' "The Madonna" is seen again with pleasure, as is Middleton Manigault's "A New England Town." Then there are Jerome Myer's "Hamilton Fish Park," and Marsden Hartley's impressive "Deserted Farm." There is an odd fascination in Maurice Prendergast's "Seashore." Childé Hassam has a capital "Country Fair Still Life" and Ernest Lawson makes use of the picturesqueness of "Cathedral Heights."

Drawings Old and Modern.

There is something always peculiarly attractive about the drawings of old masters, so that the exhibition, now on at Keppel's, 4 E. 39 St., to Jan. 30, is of great interest. There are 110 works listed in a catalog, which is, as usual, a model, and has a suggestive introduction by Mr. David Keppel who holds the wash drawing superior to the watercolor. The collection includes examples of Elsheimer, Dumonstier, Jordaens, Poussin, Van Goyen, Claude, Steen, Du-sart, Van Huysem, Canaletto, Gainsborough, Old Crome, Wilkie, Turner, Constable, Gavarri, Rousseau, Jacques, Daubigny, Haden, Lalanne, E. Burne-Jones, Mauve, Moore, Abbey, Bauer, Bejot, Bone, Cameron, Gethin, Horter, Lepère, McBey, Pennel, Steinlen and Webster.

Portraits on Parchment.

An English artist of distinction, John S. Eland, who is now in New York, is showing at the Scott and Fowles Galleries, 590 Fifth Ave., a number of portrait drawings in colored crayons on vellum, which have, from treatment, medium and ground, a singular charm. The subjects, mostly fresh-faced, bright-eyed English and American girls, maids and matrons, one a royalty, with a churchman, two laymen and a boy, to break the band of femininity, are occasionally labelled with more or less poetic titles, one being "Dear Lady Disdain." There is a well-characterized portrait of young Master Benjamin Phipps, who looks as if he rather resented posing. The handling is strong and delicate by turn with an attractive line and the results frank and true, there being such a string of attractive faces that it is difficult to choose which to admire the most. The portraits include those of Princess Victoria of Schleswig-Holstein Viscountess Combermere, Mrs. Rodman Wanamaker, Miss Price Collier, Archdeacon Hunt and Mr. E. Rew.

BOSTON.

The sacred precincts of Copley Hall have been invaded by a medley of strange, and unintentionally funny pictures, all painted by Mrs. Bertha A. Greyer, who, although unknown to the Art Museum, and other art institutions, is evidently very sincere, industrious and serious-minded. Her pictures range in subject from "The Temptation of Eve," to presentments of a tattooed man, and prelates in gorgeous robes, Biblical scenes, "morality compositions" and still-lives, cheek by jowl with copies of Rembrandt and Murillo, all in bright new frames, and with an orchestra to discourse sweet music, withal. Shades of Copley! What next?

An exhibition of about twenty pictures by Wilton Lockwood at a local gallery is equally divided between portraits and flowers. The pictures of peonies, the flowers the artist best loved to paint, are remarkable for delicacy and beauty of coloring, and the same qualities appear in his portraits. A more comprehensive exhibition of Lockwood's work is planned for some date later in the season, probably at the Museum or the St. Botolph Club.

It is understood that a dozen or so of Boston women painters, whose pictures have been on tour for two years in the West, will soon give a show at the St. Botolph Club. Too bad when there are so many, not to include all! It has an "exclusive" look! A number of drawings by C. H. Woodbury have recently been reproduced by local firms and are remarkable fac-similes.

Several artists are patiently waiting for a strike to cease at the City Club in order to begin their exhibitions. They include Geo. Lawlor, Abbott Graves, Marion Howard, Harold Dunbar and others.

The date for the opening of the new wing of the Art Museum—the Evans Memorial Galleries—is announced as Feb. 3. The "Young Samson," by Rembrandt, a gift of a local patroness of art, is to be the feature of the occasion.

It is reported that M. Jean Guiffrey, late of the Museum staff of "experts," is to be on duty at the San Francisco Fair, on behalf of the French government. Good news, indeed, if true!

In a local gallery a good exhibition of oils by American painters is now on. F. W. Allan, the young artist whose work has recently been acquired by the Worcester Museum, has a group of recent canvases made in the vicinity of Mt. Monadnock. Charles Davis shows several fine landscapes and there are landscapes by W. H. Derrick and others. Eric Pape's illustrations fill the small gallery and show the artist at his best.

An important painting, attributed to Roger van der Weyden, has been placed on exhibition at the Fogg Art Museum for a short time as an anonymous loan. The picture, which represents "Christ appearing to Mary," is the right wing of a triptych, the other two parts of which are now in the Cathedral of Granada. This is said to have been presented by Pope Martin V to King John II of Castille, passing afterwards to his son, Henrique IV, and afterwards to his daughter, Isabelle la Catholique, who bequeathed it to the Cathedral of Granada. Aside from the beautiful painting of the foreground figures and their architectural setting, the picture is especially interesting for its miniature representation of the Resurrection and the three Marys in the half distance.

The December Bulletin of the Museum announces that at a special meeting of the Trustees of the Museum, held October 30, Mr. Morris Gray was unanimously elected President of the Museum.

Mr. Gray was elected a Trustee Jan. 16, 1902. Since 1904, he has been a member of the Finance Committee of the Board, and since 1911, a member of the Committee on the Museum, charged with the general supervision and control of all matters connected with the Museum. John Doe.

CHINESE ART AT BUFFALO.

There opened Thursday at the Albright Gallery in Buffalo, an exhibition of early Chinese paintings of the T'ang, Sung and Yuan dynasties. A. D. 600-1400, which is lent through the courtesy of Dr. John C. Ferguson from his private collection.

Dr. Ferguson, who is a great authority on art of the Orient, and lecturer on that subject at the Metropolitan Museum, was present at the opening of the exhibition and delivered an address, "A Survey of Chinese Art."

MISSING PAINTINGS WANTED.

Information wanted of two Oil Paintings missing since Aug. 4, 1914, of which the following is a description:

"Garland of Flowers," vivid hues, dark background, attributed to Baptiste; about 50 x 40 in.; black frame, gilt rabbit upright. Landscape with figures, animals, ruins. Brightly colored costumes; Dutch school 18th century; handsome gilt frame; size 5 x 3½ ft., oblong.

Suitable reward.

Address: H. B. C., care of American Art News, 15 E. 40 St., New York City.

CHICAGO.

The opening of the exhibition of the Buckingham collections of Japanese prints, at the Art Institute, Jan. 12, was distinctly social. Such a collection of Japanese prints have never been shown in any Museum in this country and only half the full collection is represented in the 800 prints on the walls. The period of the primitives is wonderfully represented—that is, the black and white and hand colored prints from 1770 to 1750, and the early color prints, made from two and three blocks, from 1742 to 1750. Ishikawa, Kiyomitsu, Hokusai, Hiroshige, Ohumura, and other great Japanese masters are exemplified.

The Antiquarian Society, an exclusive aggregation of prominent Chicago women who for years have been collecting antiques installed in the Institute, unites with the Buckingham Committee in social affairs held in the Institute, this week. Miss Bessie Bennett, of the Institute, made an interesting arrangement of antique architectural fragments recently presented to the Society by Mr. Martin A. Ryerson.

The Municipal Art League is responsible for the Watson-Emerson symphony feature of the social-art activities, this month, the

CINCINNATI.

It is significant of the conservative spirit of the Queen City, that the finest paintings owned here, are not to be seen in the Art Museum, but are found in the mansions of its prominent citizens.

The casual visitor at the Art Museum is, surprised, for instance, in looking for its great treasure, the much discussed Titian, Portrait of Philip II, which Mrs. Thomas J. Emery presented to the institution less than a year ago, to find it gone. On visiting the Emery residence, "Edgecliffe," one finds the Titian there.

Mrs. Emery explained, smiling modestly, that she had recently asked Director Guest of the Museum, if she might borrow the portrait, as she would like to live with it for a while. This is quite characteristic of her fondness for the works of art she has collected of late years, and of which, Mrs. Emery herself has compiled a catalog. This, however, does not yet contain some of her latest acquisitions, among which is a large portrait of a Doge by Tintoretto, which hangs in the spacious dining-room on the same wall with the Titian.

There appears to be no doubt in the minds of local artists and connoisseurs,



DIANA AND ENDYMION

N. N. Coypel

In Hood Sale in the Plaza Ball Room, Jan. 23

League's portrait committee having the event in charge. Watson, lecturer, artist, and director of the Milwaukee Society of Artists, gave the lecture on landscape beauties, illustrated with slides, and Mrs. Emerson interpreted the "moods" with music.

In the Galleries.

Roullier is making a delightful innovation in his display of etchings by installing in one of his several galleries a number of paintings brought from the Macbeth gallery, New York, by Cheshire L. Boon. The collection includes Charles S. Davis' "On the West Wind"; Ballard Williams' "Fete in the Wind"; William Keith's "In the Grove"; George Inness' "Summer Foliage"; Theodore Robinson's "The Red Gown"; and examples of George Fuller, William Hunt, Robert Henri, William H. Howe, Alexander H. Wyant, Albert L. Groll, Symons, Chauncey Ryder, John Carlson, Frieseke, Metcalf, Twachtman and Homer Martin.

The Mazzanovich paintings at Thurber's are receiving an ovation from local art lovers—and the sales began early in the show. The assemblage of canvases is entitled "Songs of the Most Great Peace." "Moon Dark," a sumptuous picture in subject and coloring, was taken out of the gallery by a Chicagoan on the first day of the exhibition—and unlike the usual Chicagoan, he insists that his name be kept in the "dark" just now. "Soacial Wanderers" is greatly applauded—a landscape snuggled low down with a vast sky overhead, and birds circling in the azure like phantom-inhabitants of a mystic firmament.

The Anderson, Reinhardt, and O'Brien galleries are showing works by European and American artists.

E. Effa Webster.

The Gorham Foundries

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NEW YORK

BALTIMORE.

A group of marines by James Verrier, are now shown at the Nineteenth annual exhibition of the Baltimore Watercolor Club in the Peabody Gallery.

These are ten in number, each remarkable for its vigor, breadth and feeling of majesty and power.

Another fine group is that of Margaret Patterson who sends a number of her charming wood-block landscape prints and several large watercolors,—20 in all. Miss Patterson handles the wood-block with great skill and the prints are a tribute not only to her technical ability, but to her good judgment and thoroughly artistic temperament. Her works are a refreshing contrast to the nearby Dodge McKnight's raw red landscapes, which are a severe test not only on the eye but on credulity. There are two snow landscapes that might redeem the lot if their vociferous neighbors would keep quiet long enough to give them a hearing.

John Wright's four landscapes are as exquisite in sentiment as they are in their Turneresque color schemes. J. C. McPherson's sketches do not in the least elevate the tone of the show, and good indeed are the small studies of North African and Marseilles scenes by Fritz Pfeiffer of York, Pa.

PHILADELPHIA.

Paul Manship's bronze fountain "The Duck Girl," perhaps the most distinguished feature of the last exhibition of the Academy and which is now on exhibition in the galleries of the Academy, has been acquired by purchase by the Fairmount Park Art Association. It is expected to form part of the embellishment of a comprehensive scheme of improvement and development as a recreation centre of the Fairmount Water Works, the plans for which were being prepared by Prof. Paul P. Crét of the University of Pa. now serving with the colors in the French army.

"The New Movements in Art" were to be considered at a special meeting of the Academy Fellowship, Friday evening. Addresses on the subject were made by Miss Georgian G. King of Bryn Mawr. Mr. Harvey M. Watts of the Art Department of the "Public Ledger," Mr. William L. Price, and Mr. Morton Schamberg, a painter identified with the modern school.

At the recent annual meeting of the Archaeological Institute of America held at the University of Pa., an interesting paper was read by Prof. George D. Hadzits on the subject, "Were Olympic Victor Statues Exclusively of Bronze."

The Chinese section of the University Museum has been fortunate in the acquisition of a bronze sacrificial wine jar, approximately 3,000 years old, cast in the form of a grotesque bull and exquisitely inlaid with gold and silver and of a delicately modeled bronze vase.

The tenth anniversary of the Philadelphia "Art and Crafts Club" was celebrated Jan. 2 by a Bohemian supper at which about twenty-five members were present. The personnel of the club includes sculptors in stone and wood, fresco-painters, designers and decorative artists, who utilize the facilities the club rooms afford for the working out of original ideas in furniture and decoration much in the way it is done by the Roycroft Shops.

Eugène Castello.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

MR. C. SCAPECCHI has opened evening classes for tuition in old Siennese and Florentine gilding and toning—painting in Tempera on wood and illustration on parchment. Apply or write for information to 77 Irving Place, telephone 2409 Gramercy.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

ART WORKS AND PRICES.

Now that the season of art auctions has well begun and psychologically seems to bring with it the consummation of important private sales—the question of the prices of art works in this overcommercialized Metropolis again comes to the fore. There is a very natural interest in the art world this season in the question of how far and badly the European war has affected the art markets and the results of the Hollins sale of prints and pictures especially, will be studied with great care, as will be those of other sales to come.

Our readers have noticed that we have omitted—when chronicling the recent sales of important pictures, such as that of the Sedelmeyer Rembrandt "Young Samson" whose destination we exclusively announced, and of

Goya's portrait of the Count de Teba to Mr. Henry C. Frick—to mention any sale figure. We have reason to believe that we know the correct amounts for which these works were sold, but to have published them would have been, in our opinion, of no value to the dealers who disposed of them, and of presumable annoyance to the purchasers.

We regret to note the prevalent practice of a certain New York daily in publishing, in connection with these important sales to private collectors, figures which as a rule are either the merest guess work on the part of its reporter, or are furnished either by dealers stupidly, to our minds desirous of bolstering up their own wares or the market in general, or for jealous motives. With a very few exceptions due to a desire for self advertising or to exploit pride of possession, the American collector does not care for the notoriety which the publication of the prices of his acquisitions brings him. Such publication carries in its train a host of applications from dealers and all sorts and conditions of persons, and is distasteful to him.

Of course in the case of the sale of such pictures as Rembrandt's "Mill" and the "Raphael Madonna," both to Mr. P. A. B. Widener for record sums, the public curiosity demanded satisfaction and yet the correct figures of the sales were only finally given by the ART NEWS, after a long guessing match on the part of some of the dailies.

True interest in art should not be based on the dollar mark.

Rossos Not Rodins.

Editor AMERICAN ART NEWS.

Dear Sir:

In your issue of Jan. 2, I find the following headline over an interesting story, "Venice Gets Rodins." The error in this headline is obvious. It should have read, "Venice Gets Rossos."

The roomful of works by Medardo Rosso at the International Art Exhibition held at Venice last summer, was the real sensation of the exhibition. That one-fourth of the entire collection has been acquired by this Galleria d'Arte Moderna of Venice betokens an extraordinary appreciation.

I believe there are but three of Rosso's works in the United States, one in Chicago and two in New York. It seems strange that he is practically unknown here as I am told that some fifty of his works can be found in the museums in Paris, Rome, Florence, Milan, Turin, Dresden, Leipzig, The Hague, London (Kensington), etc.

The controversy that has raged from time to time over his connection with Rodin's Balzac, makes of him an interesting subject outside of his marvelous work.

This story of Rosso and Rodin is a ticklish one to tackle. The press has threshed it out. A book was published on it in 1902 by Edmond Claris: an exhibition was held in 1904 at the Paris Salon d'Automne of photographs of Rodin's works in one room and of Rosso's in the next room and the public was invited to study dates, etc., and make its own decision and pronounce its own judgment.

Two years ago Rosso had a serious automobile accident and once more the controversy came up in all the French papers.

Yours very truly,

Charles L. Borgmeyer.

Southern Pines, N. C.,

Jan. 12, 1915.

Morgan Portrait Restored.

Editor AMERICAN ART NEWS:

Dear Sir:

The ART NEWS of Dec. 5th states that I had discovered running colors in the Baca-Flor portrait of the late J. Pierpont Morgan. I wish to assure the artist and all interested, that having observed the damage and explained the cause to the officials at the Morgan Museum here, I also suggested, in my remarks quoted by the Hartford "Courant" and reprinted in New York, and

about the country, that no one but the artist himself, Baca-Flor should be permitted to restore the picture.

It gives me great satisfaction to know that my suggestion has been followed and that the capable artist now has his picture in hand.

The damage although noticeable was comparatively slight and easily remedied, while the "little bit of history" attaching to the work by reason of its interesting experience with hot weather should enhance the future value of this very effective portrait. My congratulations to Carlos Baca-Flor.

Sincerely,

James Britton.

Hartford, Conn., Jan. 12, 1915.

MINNEAPOLIS MUSEUM OPENS.

Minneapolis, Jan. 13, 1915.

The recent opening of the new Institute of Arts marks the beginning of a new art epoch, not only in Minnesota but the north-west. In the building as well as in the provisions for the arrangement of the art works it contains, Minneapolis has had the advantage of studying all the American art institutions which have preceded it. The local Fine Arts Society, incorporated in 1883, fostered the art spirit, and slow but steady progress was made until four years ago when at a memorable dinner great impetus was given to the movement, by generous gifts to and endowments for the museum.

The building, erected at a cost of over half a million, is situated in a ten-acre plot of ground, already well shaded and under care of the Park Board. The location is the former residence of Dorillus Morrison, and the site of the beautiful Villa Rosa. A full description of the building, as it will appear when completed, was published in last week's ART NEWS.

Paintings, sculptures, tapestries, etchings, drawings, Oriental pottery and textiles are well arranged, all loans from the most famous museums and private collections in the country.

Installing the permanent and loan collections has been an immense task but was most successfully accomplished by Director Joseph Breck and his assistant, Miss M. T. Jackson.

The inaugural exercises, Jan. 7, were marked by telegrams of congratulations from all over the country, including one from President Wilson, and before a great audience, the local Symphony Orchestra gave the Festival Prelude from Strauss.

Mr. Jas. J. Hill, of St. Paul, emphasized making the permanent collection of quality not quantity, saying "buy only the best." His loan of 22 pictures from his collection of Barbizons emphasized his remarks.

Mr. Chas. L. Hutchinson, of Chicago, was most cordial in his congratulations. Dr. Edward Robinson, Director of the Metropolitan Museum, claimed to have given one of the most important contributions to this museum in the Director, Mr. Breck, formerly of the Metropolitan. Mr. Breck himself argued for the democracy of art, as did also Gov. W. S. Hammond.

After the formal exercises were over, throngs inspected and enjoyed the building and exhibition.

The building, three stories, in plan, furnishes the Art School a commodious home. Mr. Robert Koehler has been for over 18 years its administrative head.

M. C. Wells.

OBITUARY.

John Pemberton.

John Pemberton, member of a family long prominent in New Orleans, and formerly correspondent of the ART NEWS, in that city, died Dec. 27 last, at the home of his sister, Mrs. Jewet, in Pergignan, France.

Mr. Pemberton was a son of William Pemberton, a well-known Orleanian. His mother was a Miss Blachin. He was 41 years old. A graduate of Tulane, Mr. Pemberton went from New Orleans to Paris, where he studied art in the Julien Art School. After several years in Europe he returned to New Orleans and became professor of drawing at Newcomb College. He was well known locally for his work as a painter and designer. Six years ago his health failed, and he went to France, where he has lived since with his sister.

An interesting romance attaches to his last trip to France. During his art studies in Europe he met Mr. Jewet, a wealthy American artist, who became attached to him. At the time he became ill in New Orleans, Mr. Jewet came over here and invited Mr. Pemberton to go with him to France to rest at his villa in the Pyrenees. He accepted, and his mother and sister accompanied him. In France the sister became Mrs. Jewet. Mr. Pemberton lived at the villa until his death.

LONDON LETTER.

London, Jan. 6, 1915.

In spite of the Holiday demands upon the purse, sale attendances continue to maintain a high level and wherever the goods offered are of fine quality, prices still show little or no tendency to fall. Indeed there is a story current of a dealer who, in order to meet his obligations, reduced the prices of his wares with the idea of effecting speedier returns. This, however, elicited no response in the ordinary way of his business, whereupon he was advised to dispose of a portion of them by public auction. This plan resulted in prices which were quite equal to those which might have been expected in normal times, a fact which goes to prove that altogether the average customer is disinclined to purchase in the ordinary course, he has not yet arrived at that stage at which he becomes proof against the allurements of the Saleroom!

A picture of peculiar interest, is that entitled "The Burning of Antwerp Cathedral in 1533," now at the Modern Gallery. Both Van der Neer and Friedrik Ryckaert have been suggested as the possible painter of this important work, which is obviously painted by an artist accustomed to map out his conceptions on the grand scale. Archaeologically the picture is of particular value as the fire is depicted as commencing with a number of buildings, evidently totally demolished at the time and of which little other record remains. The Fire of 1533, it may be mentioned, was not an incident of war, and although the cathedral suffered considerable damage, its tower and choir were saved from hurt.

Derwent Wood has been entrusted with the work of executing a marble bust of the late Joseph Chamberlain for the Guildhall of London. The features of the late member of Parliament, are, perhaps, better-known to the nation at large through the cartoonist and caricaturist than through the sculptor or painter, and it will be interesting to see in what manner the commission given by the corporation is carried out.

At Puttick and Simpson's recently, a number of relics of Napoleon, including his travelling hand-mirror, bootjack and other toilet trifles, fetched 19 gns. If one may judge from the liberal way in which participants in the present war are sending home trophies from the seat of military operations, succeeding generations will be in possession of such large quantities of war relics that their price is not likely to rise in the salerooms of the future to any great figure!

William Strang's Exhibition just opening at The Leicester Galleries will be the first show of paintings relating to the European war held in London. In addition to a series of some twenty pictures, completed since the outbreak of hostilities, there will be on view a number of etchings of the Flemish towns which have suffered so signally during the last five months. It is safe to predict that so original an artist as Mr. Strang is likely to break new ground in his treatment of the war on canvas, while the fact that he has three sons at present serving at the front, lends additional force to his undertaking.

Bayeux Tapestry Dates.

It is encouraging to see that in spite of adverse general conditions, the publishing department of the Victoria and Albert Museum continues to pursue the even tenor of its ways. An excellent guide to the Bayeux Tapestry by Mr. F. Birrell has just been published, which gives in a concise and convenient form the chief facts ascertained with regard to the famous work. Mr. Birrell takes the view that the tapestry is contemporary with the events which it depicts, an opinion not shared by another authority, Mr. Belloc, who claims that it cannot be of earlier origin than the late XI Century, and that its most probable date is the middle of the XII. The original tapestry, is, of course, housed in the Library of Bayeux, but the guide in question is intended for the use of those studying the two fine photographic copies of the mediaeval embroidery which the Museum possesses.

Two Hoppners have recently been bequeathed to the Trustees of the National Gallery by Miss Julia Crokat, but in view of the extreme care taken at present with regard to the exhibition of choice art works in Trafalgar Square, it is likely that one will have to wait with patience to view them. When last I visited the Gallery, I fancied I detected almost as many detectives in plain clothes as visitors, and large bins of sand, ready to extinguish fire, occupied unpleasantly conspicuous positions in each room!

L. G.-S.

Bologna's New Director.

Count Francesco Malaguzzi Valeri has been appointed as the new director of the Bologna Pinacoteca.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Fine Arts Society, 215 West 57 St.—National Academy Winter Exhibition, through Jan. 17, 1915. Weekdays, 9 a. m. to 6 p. m.; 8-10 p. m.; Sundays, 1-6 p. m.

Arlington Galleries, 274 Madison Ave.—Works of H. Ledyard Towle, Jan. 18-20.

Berlin Photographic Co., 305 Madison Ave.—Lithographs by Albert E. Sterner.

The Canessa Gallery, 547 Fifth Ave.—Works of art of Italian Renaissance, Greek and Roman periods.

Carroll Galleries, 9 E. 44 St.—First Exhibition of Panels done in the Co-operative Mural Workshops of Dorothea A. and Katherine Dreier, through Jan. 17.

Daniel Gallery, 2 West 47 St.—A Representative Exhibition of American Art of Today, through Jan. 26.

Ehrich Galleries, 707 Fifth Ave.—17th and 18th century French Portraits, Jan. 15-31.

Folsom Galleries, 396 Fifth Ave.—Works by Charles P. Gruppe and William H. Singer, Jan. 18 to Feb. 8.

Herter Galleries, 841 Fifth Ave.—Mirza L. Raffy Collection of Antique Persian Faience, Stuffs, Lacquers, Miniatures and MSS.

Hispanic Museum, 156 St. and B'way.—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Kelekian Galleries, 709 Fifth Ave.—Persian pottery and Chinese hangings.

Kennedy & Co., 613 Fifth Ave.—Modern French Etchings and English Sporting Prints, Jan. 18 to 30.

Keppel Gallery, 4 E. 29 St.—Original Drawings by old and modern masters, to Jan. 17.

Knoedler & Co., 556 Fifth Ave.—Loan exhibition of pictures, by El Greco and Goya for the benefit of the American Woman's War Relief Fund and the Belgian Relief Fund.

Kouchaki Frères, 715 Fifth Ave.—Flemish Tapestries, Rugs, Bronzes, Eastern Antiques, Potteries and Glass.

The Little Gallery, 15-17 E. 40 St.—Japanese Color Prints, to Jan. 23.

Macbeth Galleries, 450 Fifth Ave.—Group of selected American Paintings, to Jan. 21.

MacDowell Club, 108 West 55 St.—Group exhibition, including Lillian Baer, Varian E. Cockcroft, B. Gutmann, H. L. Hildebrandt, G. L. Nelson, H. E. Townsend, Alice M. Wright and W. H. K. Yarrow, to Jan. 24.

Metropolitan Museum, Central Park at 82 St. East.—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Galleries, 939 Madison Ave.—American Paintings, to Jan. 23.

Montross Gallery, 550 Fifth Ave.—Works by Bryson Burroughs, to Jan. 20.

National Arts Club, 119 E. 19 St.—Works by Artist Members, to Jan. 31.

New York Public Library, Print Gallery, (Room 321).—Etchings of 15 Century Artists. Stuart Gallery (Room 316)—Bracquemond and Peter Moran Memorial Exhibitions.—Millet Centennial Exhibit.—Recent additions to the Print Collection. Room 322—English 18 Century prints bequeathed by John L. Cadwalader. Main Floor.—Mr. Isaac N. Seligman's Loan Collection of Washington Irving, MSS., Letters and Portraits.

Photo-Secession Gallery, 291 Fifth Ave.—Works of Francois Picabia, to Jan. 26.

Works by Marion H. Beckett and Katherine N. Rhoades to follow.

Pratt Institute Gallery—Landscapes by Gardner Symons, to Jan. 23.

Print Gallery, 707 Fifth Ave.—Oils by Mrs. R. O. Butler, to Jan. 20.

Scott & Fowles Co., 590 Fifth Avenue.—Portrait Drawings in Color on vellum by John S. Eland.

CALENDAR AUCTION SALES

American Art Association—American Art Galleries, Madison Square South.—Hood collection on view to sale, at the Plaza Ball, on Jan. 23. Duc d'Avary collection, at the galleries, Jan. 22 and 23; C. H. Cramp Bronzes, Jan. 21. Mrs. Tucker's furniture and art objects and Mrs. Emilie A. Havemeyer estate remainder Jan. 25.

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Part II of the Adrian H. Joline collection, consisting of English Books and Foreign Autographs, on Exhibition to sale in five afternoon sessions beginning Jan. 18.—Part II of the Robert Louis Stevenson Collection of Books, Autograph Letters, Manuscripts and Curios from the South Seas, on Exhibition Jan. 16 to sale in three afternoon sessions beginning Jan. 25. Thackeray Collection of B. A. Behrend of Brookline, Mass., and fine and rare books from other sources, Feb. 4.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—A collection of important paintings by modern French artists, consigned by the executors of the estate of Henry A. Bateman of Baltimore, now on public exhibition to sale on evening of Friday, Jan. 23.

Merwin Sales Co., 16 E. 40 St.—Small collection of pictures by American Artists, made by the late Christian P. Roos, Jan. 28.

Silo's Galleries, 5 E. 45 St.—Tapestry, Furniture and Art Objects from the Chateau d'Aigneaux, Calvados, owned by the Vicomtesse d'Aigneaux. On view Jan. 18 to sale, Jan. 21, 22 and 23.

ART AND ARTISTS.

George Elmer Browne has leased Mrs. E. M. Scott's studio at 142 East 18 St., for the winter. Mrs. Scott has moved uptown on the West Side, where she will remain until next autumn.

Gari Melchers has returned to America after two years abroad. He is now in New York after spending a few days at his Detroit home.

A large Arizona painting by Albert Groll was recently purchased in Chicago by a local collector. At his studio in the Gainsborough, he has a number of new subjects, painted in New Mexico, California and Nevada.

Frederick Crane has recently taken a studio at 1947 Broadway, where he will paint until the late spring.

Irving R. Wiles is busy, as usual, painting portraits at his studio, 140 West 57 St. One of his recent works is a ¾ length presentment of Mrs. Ben Ali Haggin. Another successful portrait is of Mrs. H. E. Dreier, of Brooklyn. The subject wears a blue gown and the graceful and easy pose and interesting arrangement make it a fine canvas. A portrait of Mr. Staunton Williams, of Hartford, is also worthy of mention, and is unusually well modeled. The artist is now at work upon the portrait of Senator Newbergher.

Orlando Roulard's "Plaza Reflections" was recently purchased by Mrs. Booth Tarkington, and his "When Night Comes On," has been sold to Mr. Henry Fletcher, of Indianapolis. He recently painted the portrait of Mrs. Henry Lang, donor of the Montclair Museum, and there is a fine head of John Burroughs at his studio.

Friends of J. Francis Murphy will be sorry to learn that since his return from his Arkville, N. Y., home some days ago, he has been ill at his Chelsea studio.

WITH THE DEALERS.

The Frank M. Morris Co., of Chicago, books and pictures, has failed with liabilities of \$18,000 and assets of \$23,444.

Lewis & Simmons, of 581 Fifth Ave., will open this week a special exhibition of the work of 18th century old masters.

At the Ehrich Galleries, 707 Fifth Ave., there is on exhibition, to Jan. 31, a collection of 17th and 18th century French portraits. There are examples of Vigee-Le Brun (3), Van Loo (3), Rigaud (3) Largillière, Nattier, Fragonard and Grimaux. Further notice of the collection will be made in the next issue.

At the Bonaventure Galleries, 601 Fifth Ave., is shown a remarkable little group of old French terra cottas. There are two Bacchanalian scenes by Clodion in bas-relief with the antique frames—single female figures attended by Cupids. They are studies for bronzes. A Cupid is by Lemire and a couple of doves bearing bowers by Le Moyne.

BATEMAN PAINTINGS SALE.

The late Henry A. Bateman, of Baltimore, was a well-known collector of objects of art, and the Anderson Galleries, Madison Ave. at Fortieth St., which sold his print collection on Thursday and Friday evenings last, now has his paintings on public exhibition, preliminary to the unrestricted sale, under the order of the executors on Friday evening next, Jan. 22.

The collection includes two paintings by Meissonier, illustrating an unusual phase of his art; a fine large Rousseau; an important Madonna by Baudry; the "Monarch of the Forest," by Rosa Bonheur, which was bought from Mme. Delaroche of Paris, to whom it was presented by the artist; a Head of a woman by Miss Cassatt, and many other important paintings, including examples of the work of Dupré, Daubigny, Isabey, Delacroix, Troyon, Corot, Diaz and Schreyer.

MRS. H. B. HOLLINS' SALE.

The sale of the art collections, furniture and house belongings of an artistic character, owned by Mrs. Henry B. Hollins, and removed from her former residence, 12 W. 56 St., now the Calumet Club, took place at the Anderson Galleries, Madison Ave. and 40 St., on Tuesday and Wednesday afternoons and evenings last. There were additions to the sale, especially pictures, chiefly from two Fifth Ave. dealers' galleries.

The position and social acquaintance of Mr. and Mrs. Hollins and the knowledge that they had been collectors of taste, if not in a large way, attracted unusual attention to the sale, and the auction gallery was well filled at all sessions, while at the sale of the prints and pictures the dealers were most largely represented. The inclement weather of Tuesday probably affected the results at that day's session, which, while perhaps fair under the present depressed conditions of the market, showed, especially in the prints, marked depreciation. It is understood that the finer prints, notably the examples of Valentine Green, the Watsons, Bartolozzi, Cousins, John Smith, etc., were sent to Christie's in London for sale just before the war's outbreak last summer, but as the owners were told they would not bring the upset prices placed on them, they were brought back. Mrs. Hollins is said to have paid some \$30,000 in New York for eight mezzotints, which brought a total of only some \$5,000 Tuesday evening, and for a Valentine Green, which sold on Tuesday evening for \$1,900, she is said to have paid to a local dealer some \$7,000.

Furniture Sale.

At the sale of furniture Tuesday afternoon, some fair prices were obtained.

The highest figure was \$3,750, paid by Mr. Thos. Hayward for a Chippendale mahogany bookcase, while for a Chippendale mahogany cabinet secretary, Mr. Hayward gave \$1,600. Mr. R. A. Heller paid \$825 for a French tapestry typifying "The Chase," and \$900 for a Flemish weave, "Moses in the Bullrushes."

Other prices, Tuesday afternoon were: two Chippendale chairs, to Mr. T. E. Moe for \$260; an antique lacquered cabinet, to Mr. John Moneghan for \$100; a Chippendale sofa, to Mr. C. R. Kupner, for \$180; a French writing desk, to Mr. F. Bowles for \$275; a Chinese rug, to Mr. H. W. du Puy for \$200, and a French library table, to Mr. G. H. Fearons for \$225.

The total for the afternoon was \$13,566 and for the evening, 18,961.50, making a total of \$32,527.50 for the first day's sale.

The Sale Totals.

The two days art auction, with four sessions, closed with the sale of the miniatures and pictures on Wednesday evening. The total brought by the pictures and miniatures was \$42,607.50; by the bindings, books and catalogs, \$9,246.75; by the prints and engravings, \$19,061.50, and by the furniture and furnishings, \$19,061.50; and by the furniture and furnishings, \$13,566, with a grand total for the entire sale of \$84,481.75, a fair result and considering the adverse conditions in the art trade of the season perhaps a far better one that could have been expected. The sale was the first really im-

portant one of art objects and pictures of the season.

While some numbers, notably among the prints and pictures, showed marked depreciation, others held up well, and it must be remembered that Mr. and Mrs. Hollins bought in good times and from expensive sources. The prints, on the whole, came within 10 per cent. of London auction records, although a few went for bargain prices.

The Picture Sale.

The pictures and miniature sale was the most interesting to the cognoscenti and offered some amusing incidents. The dealers predominated among the buyers as they did at the print sale and several canvases, of the comparatively few owned by Mr. and Mrs. Hollins, went back to their original sellers, notably the Romney portrait of Sir Richard Sullivan and the Wilson "English Landscape," to the Knoedlers, while others from dealers galleries evidently returned whence they came. A Mr. A. E. Smith, it will be noticed, figured as the largest buyer of the works owned by Mrs. Hollins.

At the sale of the literary properties, disappointment was caused by the withdrawal, it is understood at the request of the family, of the Pierpont Morgan Catalogs of his Miniatures and Porcelains, and of the equally sumptuous Catalog of the Walters collection of Oriental porcelains. Some of the handsome books sold ridiculously low, notably the illustrated works by Dr. George C. Williamson, Cataloger of the Morgan Miniatures, on Cosway, and the Plimers, as did also de Nolhae's beautiful volumes on Boucher and Nattier. The Scribner publishing house was a large purchaser of the handsome books, while the dealers, Hellman and Drake and Messrs. G. R. Carter and "Mr. Ormond," secured many of the fine bindings and some books.

As the history of most of the Hollins' pictures, as well as their sale records, are well-known, a comparison of their selling price this week, with their purchase price and record at previous sales is interesting.

The Drouais portrait of Marquise de Breteuil, which Mr. F. E. Drake secured Wednesday evening for \$1,400, sold at the David H. King auction in 1905, for \$900; the Mignard portrait of the artists' daughter, bought by Mr. W. E. Benjamin for \$950, brought \$2,500 at the King sale; the Romney portrait of Thos. Thornhill, endorsed by the way, by Mr. W. E. Roberts, the English "Expert," secured by Mr. A. E. Smith for \$325, brought \$1,000 at the King sale, while Mr. A. E. Smith, who also secured the Raeburn portrait of James Haig for \$8,000, over Mr. W. E. Benjamin, the "runner up," will find the same canvas sold for \$9,000 at the King sale.

The large, but not great Lawrence, the Misses Newdigate, purchased by Mrs. Hollins on the advice of the late Stanford White, from the Fred Bonner sale, for the low sum of \$3,750, and which was held by the American Art Association for some years at \$16,000, Mr. A. E. Smith secured for \$6,000, and this was the one Hollins picture which made a profit. Mrs. Hollins is said to have paid Knoedler and Co. \$8,000 for the Wilson landscape which brought

(Continued on page 6)

Chester Hays' recent exhibition at Rochester, N. Y., was a decided success. He has painted several portraits in that city, and is now painting others in Toledo, where he will be busy for some time.

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MRS. H. B. HOLLINS' SALE.

(Continued from page 5)

\$1,000, and the same firm \$14,000 for the Romney portrait of Sir Richard Sullivan, which brought \$4,200. So it will be seen that there are great fluctuations in the picture, as well as the stock market.

The Miniatures and Paintings with Catalog number, artists, titles, size in inches, buyers' names when obtainable, and prices follow:

Miniatures.

578—Darley, F. O. C.—The Milkmaid (Wash Drawing) 14 x 12	\$12.50
579—Vibert, J. G.—Story of his Youth, 8 x 4 1/2	15.00
580—Unknown—Youth in oil, on copper, Mrs. G. T. Bliss	10.00
581—Unknown—Maiden, ivory	15.00
582—Fragonard (Attributed) A Young Girl	160.00
583—Unknown—Princess de Lamballe	35.00
584—Arnaud, J. A.—Unknown man	70.00
585—Unknown—Young Woman	22.50
586—Isabey, J. B.—Hortense Beauharnais, Mrs. G. T. Bliss	120.00
587—Unknown—Young Woman of Versailles Court	65.00
588—Plimer, Andrew—Mrs. Bedingfield, signed and dated, A. E. Smith	385.00
589—Cosway, (School of) Min. of Young Woman	50.00
590—Berry—Louis XVI Court Beauty, signed and dated, H. W. Du Puy	125.00
591—Cosway (School of)—Young Woman	55.00
592—Cosway, Richard—Lady Stanhope, Mrs. H. Pearce	195.00
593—Vestier, A.—A Court Beauty	30.00
594—Grunenberger—Prince Frederick of Prussia	82.50
595—Unknown—Mirabeau	45.00
596—Oliver, Isaac—Arabella Stuart	205.00
597—Hone, Horace—Miss Miller	70.00
598—Pilmer, Andrew—Miss Lockwood, A. E. Smith	500.00
599—Snuff box with Port. by Petitot of Marie Sobieski, Mrs. G. T. Bliss	175.00

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Pictures.

600—Detaille, Chas. (Fan Mount in gouache) The Race Course 10 1/2 x 22	45.00
601—Mignard, Pierre—Duchesse de Bourgogne 29 x 23, E. Stone	150.00
602—Unknown—Lad. Louis XVI. Court 27 x 20 (Bought from Duveen)	75.00
603—Tocquet, Louis—Portrait A. Lady, 32 1/2 x 25, Ehrlich Galleries	400.00
604—Rigaud, H.—Pierre de Berulle, 33 x 25 1/2, Brandus Galleries	250.00
605—Lawrence, Sir Thomas—Portrait Master Peters—Oval diam. 18 1/2, A. E. Smith	1,000.00
606—Harlow, G. H.—Lady Camden, 32 x 25 1/2, (From Munting, London), Lanthier	410.00
607—Canaletto, A. (Attributed)—Grand Canal, 24 3/8, Mrs. C. H. Mellon	235.00
608—Hoppner, J.—Portrait a Lady, 30 x 25 (From Langton Douglas), E. Stone	900.00
609—Lebrun, Mme. Vigee—Portrait Young Nobleman, 29 x 23 1/2, A. E. Smith	425.00
610—Drouais, G. J.—Marquise de Breteuil, 32 x 25 (David H. King Coll.), F. E. Drake	1,400.00
611—Opie, John—Lady Fortescue, 27 x 21 (Attributed), Mr. "Ormond"	600.00
612—Mignard, Pierre—Portrait Artist's Daughter, 28 x 23 (Sedelmeyer), W. E. Benjamin	950.00
613—Kneller, Sir Godfrey—Lady Francis Hamilton, 30 x 25 (Mrs. Garland), B. F. Ballard	200.00
614—Beechey, Sir William—Portrait Col. Alex. Allen, 30 x 25, Ehrlich Galleries	600.00
615—Perronneau, J. B.—Mme. Gagny, 24 1/2 x 20, F. B. Hancock	450.00
616—Pater, J. B.—Fete Champetre, 18 1/2 x 24 1/2 (Attributed), C. F. Matthews	575.00
617—Reynolds, Sir Joshua—Duchess of Gloucester, 30 x 25, A. E. Smith	2,600.00
618—Romney, George—Thomas Thornhill, 30 x 27 (From David King Coll., Hollins) A. E. Smith	325.00
619—Veronese, Bonifazio—Adoration of the Magi, 36 x 51, A. E. Smith	400.00
620—Wyatt, Henry—Portrait a Lady, 39 1/2 x 32, Ehrlich Galleries	700.00
621—Huet, J. B.—A Pastoral, 44 x 29, J. T. Carama	850.00
622—Riley, John—Lady Elliott, 48 1/2 x 38 1/2, E. G. Hasbrouck	200.00
623—Guardi, F.—San Giorgio, Venice, 17 1/4 x 30 3/4, Mrs. J. H. Lancashire	475.00
624—Raeburn, Sir Henry—James Haig, 29 x 24 (From David H. King Coll., Hollins) A. E. Smith	8,000.00
625—Beechey, Sir William—Miss Melville, 36 1/2 x 30, A. H. Hahlo	1,000.00
626—Wilson, Richard—Italian Landscape, 38 x 53 1/2, H. Fayer	400.00
627—Kneller, Sir Godfrey—Sir Christopher Wren, 50 x 40, W. E. Maynard	225.00
628—Rubens, P. F.—Salome, 50 x 40 (Attributed), J. F. Carama	1,450.00
629—Zuccarelli, F.—English Landscape, 39 1/2 x 40 1/2, Ehrlich Galleries	200.00
630—Romney, George—Sir Richard Sullivan, 50 x 40 (From Knoedler, Hollins), Knoedler & Co.	4,200.00
631—Lancet, N. (School of)—The Swing, 44 x 36, Brandus Galleries	1,400.00
632—Poussin, F.—Marie de Gonzaga, 50 x 40 (From C. Hoogendinck, Amsterdam), Lanthier	475.00
633—Lawrence, Sir Thos.—The Misses Newdigate, 84 x 57 (Hollins), A. E. Smith	6,000.00
634—Wilson, Richard—Landscape, 36 x 64 (Hollins Coll. from Knoedler), Knoedler & Co.	1,000.00
635—Caravaggio, M. A. da—Peter in Prison 39 x 53, H. Fayer	600.00
636—Shee, Sir Martin A.—Countess of Erroll, 92 x 57 (From Walmer House Coll.), Brandus Galleries	1,000.00
Total	\$42,607.50

Prints.

The following is a list of the mezzotints and other prints sold on Tuesday evening, with the names, a number of the buyers and the prices.

147—Bartolozzi, "Miss Farren," after Reynolds, Scott & Fowles Co.	\$410.00
148—Bartolozzi, "Hon. Miss Bingham," after Reynolds, Jas. F. Drake, Inc.	105.00
149—Bartolozzi, "Tantalizing," after Reynolds, Jas. F. Drake, Inc.	22.50
150—Bell, E.—"W. Bannister, Jr.," after Dewilde	15.00
151—Bell, E.—"John, Lord Howard de Walden," after Rebecca	15.00
152—Bourlier, M. A.—"Queen Charlotte," after Beechey	7.00
153—Bourlier, M. A.—"Duke of York," after Beechey	3.50
154—Bourlier, M. A.—"Duke of Cambridge," after Beechey	2.00
155—Bourlier, M. A.—"Princess of Wales," after Beechey	6.50
156—Bourlier, M. A.—"Prince Alfred," after Gainsborough	11.00
157—Cheesman, T.—"Duke of Kent," after Müller	4.50
158—Clint, G.—"Lady Mulgrave," after Hoppner	50.00
159—Cousins, S., and Walker W.—"Robert Burns," after Nasmyth, Scott & Fowles Co.	185.00
160—Cousins, S., and Walker W.—"New Laid Eggs," after Millais	10.00
161—Cousins, S., and Walker W.—"Pius VII," after Lawrence	15.00
162—Daulle, T.—"Catherine Mignard," after Mignard	10.00
163—Dawe, G.—"Miss Searle," after Reynolds	12.50
164—Dickinson, W.—"Mrs. Pelham," Reynolds, Scott & Fowles Co.	1,900.00
165—Dickinson, W.—"Mrs. Elizabeth Taylor," Reynolds, M. Knoedler & Co.	230.00
166—Dickinson, W.—"Diana, Viscountess Crosbie," Scott & Fowles Co.	230.00
167—Dickinson, W.—"Mrs. Gwynne and Mrs. Bunbury," after Gardner ibed.	350.00
168—Dickinson, W.—"John Mudge," after Reynolds	7.00
169—Dixon, T.—"Francis, Earl of Hertford," after Reynolds	22.50
170—Dixon, T.—"Henry, Earl of Pembroke," after Reynolds	20.00
171—Doughty, W.—"Dr. Samuel Johnson," Reynolds, M. Knoedler & Co.	180.00

172—Doughty, W.—"Sleeping Child," Reynolds	11.00
173—Duncarton, R.—"George John, Earl Spencer," after Conley	75.00
174—Earlom, R.—"Sensibility," after Romney	55.00
175—Earlom, R.—"Alone," after Romney	25.00
176—Earlom, R.—"Sir Robert Harland," after Dance	17.50
177—Earlom, R.—"A Flower Piece," after Van Huysum, W. Goodenough	145.00
178—Earlom, R.—"A Fruit Market," after Snyder and Long	25.00
179—Earlom, R.—"A Game Market," Snijders	10.00
180—Earlom, R.—"Diana and Her Nymphs," after Rubens	13.00
181—Easling, T. C.—"Gen. Sir Thomas Picton," after Shee	22.50
182—Edwards, L. Arlent, "Lady Hallet," after Gainsborough	130.00
183—Edwards, L. Arlent, "Lady Sheffield," after Gainsborough	85.00
184—Edwards, L. Arlent, "Innocencia," after Greuze	90.00
185—Edwards, L. Arlent, "Mrs. John Douglas," after Gainsborough	135.00
186—Edwards, L. Arlent, "Mrs. Robinson," after Gainsborough, ibed.	125.00
187—Edwards, L. Arlent, "Mrs. Wells," after Romney	50.00
188—Edwards, L. Arlent, "The Blue Boy," after Gainsborough, G. Busse	160.00
189—Edwards, L. Arlent, "Louise Marie," after Nattier, R. Friedenberg	270.00
190—Edwards, L. Arlent, "Miss Anne Bingham," after Reynolds	80.00
191—Edwards, L. Arlent, "Lady Spencer," after Reynolds	90.00
192—Edwards, L. Arlent, "Duchess of Devonshire," after Gainsborough, G. Busse	100.00
193—Edwards, L. Arlent, "Mrs. Benwell," after Hoppner	25.00
194—Edwards, L. Arlent, "Mrs. Sheridan," after Gainsborough	50.00
195—Edwards, L. Arlent, "Miss Farren," after Lawrence	25.00
196—Edwards, L. Arlent, "Age of Innocence," after Reynolds	27.50
197—Edwards, L. Arlent, "Mrs. Robinson," after Romney	32.50
198—Edwards, L. Arlent, "Beatrice d'Este," after Davinci	175.00
199—Edwards, L. Arlent, "Mrs. Siddons," after Gainsborough	50.00
200—Edwards, L. Arlent, "The Pink Boy," after Gainsborough	90.00
201—Edwards, L. Arlent, "Sympathy," after Greuze, L. Ralston	110.00
202—Edwards, L. Arlent, "Duchess of Rutland," after Reynolds	60.00
203—Edwards, L. Arlent, "Lady Sophie Musters," after Reynolds	65.00
204—Edwards, L. Arlent, "Lady Elizabeth Compton," after Reynolds	55.00
205—Edwards, L. Arlent, "Master Lambton," after Gainsborough	25.00
206—Edwards, L. Arlent, "Lady Mears," after Reynolds	50.00
207—Edwards, L. Arlent, "Lady Norton," after Reynolds	40.00
208—Edwards, L. Arlent, "Isaac Walton," after Tuskipp	80.00
209—Edwards, L. Arlent, "Rembrandt's Mother," after Rembrandt	45.00
210—Edwards, L. Arlent, "Miranda," after Hoppner	22.50
211—Edwards, L. Arlent, "Madonna," after Perugino	65.00
212—Edwards, L. Arlent, "Good Night," after Mosler	40.00
213—Edwards, L. Arlent, "The Lute Player," after Hals	37.50
214—Edwards, L. Arlent, "Simonetta Vespucci," after Pullajuolo	27.50
215—Edwards, L. Arlent, "Lady Dudgeon," after Raeburn	95.00
216—Edwards, L. Arlent, "Ada Rehan as Catherine," after A. M. Turner	10.00
217—Edwards, L. Arlent, "Rosebuds (Ethel Barrymore)"	35.00
218—Finlayson, T.—"Mr. Shuter, Mr. Beard, and Mr. Dunstall," after Zoffany	10.00
219—Fittler, T.—"Captain MacBride," after Northcote	10.00
220—Fogg, "Duke of Cumberland," after Beechey	11.00
221—Gabrielli, E.—"Louis XVI and Marie Antoinette," a pair	15.00
222—Gauguin, T.—"The Kite Completed," after Barnev	80.00
223—Green, V.—"Emily Mary, Countess of Salisbury," after Reynolds, W. D. Schuyler	1,900.00
224—Green, V.—"Lady Elizabeth Compton," after Reynolds, Scott & Fowles Co.	1,600.00
225—Green, V.—"Georgiana, Duchess of Devonshire," after Reynolds, W. D. Schuyler	1,700.00
226—Green, V.—"Lady Harriet Herbert," after Reynolds, O. G. Ormond	155.00
227—Green, V.—"Gen. Washington," after Trumbull, Scott & Fowles Co.	275.00
228—Crozier, J.—"Lord John Cavendish," after Reynolds	16.00
229—Crozier, J.—"Marquis Cornwallis, Receiving Sons of Tippoo Sultan," after Singleton	45.00
230—Crozier, J.—"Tippoo Sultan Sending Away His Sons," after Singleton	45.00
231—Hodgetts, T.—"Field Marshal Blucher," after Boaden & Muller	7.50
232—Houston, R.—"Elizabeth, Duchess of Hamilton & Brandon," after Coates	17.50
233—Huet, J. B.—"La Conversation des Fermières," in style of Demarteau	80.00
234—Huet, J. B.—"La Jeune Bergère," Demarteau after Huet	55.00
235—Suzuki Harunobu, "Two Girls Under an Umbrella," K. Oshima	110.00
236—Shonsho, "Actor in Costume"	5.00
237—Shunyei, "Lady in Walking Costume"	12.50
238—Shuncho, "Picnic Party"	12.00
239—Utamaro, "Girl Wringing a Cloth"	21.00
240—Yeishi, "Three Ladies Going to Picnic"	22.50
241—Kiyonaga, "Young Woman Looking at a Man"	30.00
242—Koriisai, "No—Dancer, with Priests"	13.00
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244—Jazet, J. P. M.—"Caleche Attaque," after Lacomte	40.00
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246—Judkins, E.—"Mrs. Abington," after Reynolds	50.00
247—Kingsbury, H.—"Edmund Burke,"	12.50
248—Laurier, R.—"Mrs. Frederick," after Hamilton	30.00
249—McArdell, "Lucy Ebberton," after Knapp	75.00
250—McArdell, "Mrs. Crowther"	20.00
251—Maile, G.—"Miss O'Neill as Juliet," after Dawe	25.00
252—Marchi, J. P. L.—"Oliver Goldsmith," after Reynolds, M. Knoedler & Co.	275.00
253—Marchi, J. P. L.—"Mrs. Bouverie and Mrs. Crewe," after Reynolds, C. D. Dickey	150.00
254—Marchi, J. P. L.—"John Moddy," after Zoffany	10.00
255—Murphy, T.—"Marie Antoinette," after De Brehan	40.00
256—New York, 1855, Wellsford, after Smith	55.00
257—Reynolds, S. W.—"Charles James Fox," after J. R. Smith	27.50
258—Reynolds, S. W.—"Hon. W. Wyndham"	15.00
259—Say, W.—"W. Carr, Viscount Beresford," after Heaphy	15.00
260—Schuster, T. M.—"Francois Benda," after Falbe	9.00
261—Scottin, G.—"Mlle. Auretti," after Amigoni	12.50
262—Smith, J.—"Mary, Queen of James II," after Kneller	10.00
263—Smith, J.—"Mrs. Anne Kynnesman," after Schalken	10.00
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268—Spooner, C., "Mrs. Catharine Gun- ning," after Cotes.....	13.00
269—Alken, H., "Breaking Cover," after Clark.....	20.00
270—Alken, H., "Digging Out," after Clark.....	15.00
271—Alken, H., "The Death," after Clark.....	32.50
272—Alken, H., "Coursing," after Clark.....	12.50
273—Alken, H., "Coursing," after Clark.....	17.50
274—Alken, H., "Going Into Cover," after Clark.....	27.50
275—Alken, H., "Full Cry," after Clark.....	22.50
276—Alken, H., "Spaniel," after Ferneley.....	12.00
277—Unsigned Caricature with Riders.....	11.00
278—Thew, R., "The Tem-est," after Wright.....	15.00
279—Turner, C., "Benjamin West," after Lawrence.....	27.50
280—Turner, C., "Mrs. Mountain," after Masquerier.....	55.00
281—Turner, C., "Miss Mellon as Violante," after Beechey.....	27.50
282—Turner, C., "Lord Cochrane," after Stroehling.....	7.50
283—Turner, C., "Acan as Richard III," after Halls.....	27.50
284—Turner, C., "Mr. Mathews," after Lonsdale.....	15.00
285—Turner, C., "George IV. as Prince Re- gent," after Lawrence.....	15.00
286—Turner, C., "Mr. Young," after Harlow.....	6.00
287—Turner, C., "The Return from Milk- ing," after Wheatley.....	32.50
288—Ward, W., "Sir Thomas Bernard," after Opie.....	17.00
289—Ward, W., "Outside of an Alehouse," after Ward.....	95.00
290—Ward, W., "Inside of an Alehouse," after Morland, Ackerman & Co.....	275.00
291—Ward, W., "The Soliloquy," after the engraver.....	37.50
292—Watson, T., "Diana and Cupid," (Duchess of Manchester and Son), M. Knoedler & Co.....	150.00
293—Watson, T., "Francis, Earl of War- wick," after Gainsborough.....	7.00
294—Watson, T., "Count Peter Czerni- chew," after Tocque.....	15.00
295—Watson, T., "The Irish Graces," after Reynolds, Scott & Fowles Co.....	1,000.00
296—Watson, T., "Mrs. Hardinge," after Reynolds, ibid.....	450.00
297—Watson, T., "Lady Bampfylde," after Reynolds, M. Knoedler & Co.....	1,500.00
298—Weigel, C., "John, Duke of Marlbor- ough," from life.....	7.00
299—Young, J., "Mr. Bransby, Mr. Par- sons and Mr. Watkins," after 70f- fany.....	11.00

Books and Bindings.

The highest price of the session (Wed. aft.) at which the fine books and bindings were sold, was \$725, paid by Mr. Gabriel Weiss, for the "National" edition of Charles Dickens' works, with a figure of one of the characters from each novel inlaid on each of the blue morocco covers. Inserted in the volumes are checks with the Charles Dickens'

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AMERICAN WATER COLOR SOCIETY, 48th Annual Exhibition.

National Arts Club, 119 E. 19th St.

Works received	Feb. 1
Opens	Feb. 4
Closes	Feb. 25

ARCHITECTURAL LEAGUE OF NEW YORK, Fine Arts Building, 215 West 57 St.

30th Annual Exhibition.

Last day for exhibits	Jan. 21, 22
Exhibition dates	Feb. 7-27 inclusive

CONNECTICUT ACADEMY OF FINE ARTS, Hartford, Conn., 5th Annual Exhibition.

Entries by	Feb. 6
Day for receiving works at the gallery	Feb. 8
Closes	Feb. 15
Opens	Mar. 1

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa., 110 Annual Exhibition.

Limit day for receiving works at the gallery	Jan. 18
Opens	Feb. 7
Closes	Mar. 28

signature, and letters from Charles Dickens the younger and Miss Mamie Dickens. Mr. Weiss also gave \$115 for a set of the Fanny Burney novels.

Mr. George D. Smith, the dealer, gave \$525 for an illuminated book of prayers dated Amsterdam, 1744; \$100 for a special imprint of "Vie de Boheme," by Murger, with a binding by Gruel, and \$100 for a French "book of hours," 1527-1541. Mr. G. S. Hellman, the dealer, bought a Zenophon from Grolier's library, for \$355, and Mr. J. F. Drake, dealer, paid 300 for "Devotional Travelling Library," with fine binding from the time of Charles II.

Other sales were: a prayer book with an Edward of Halifax binding, to Mr. L. C. Harper for \$165; an eighteenth century French case, probably by Derome, to Mr. P. Wolff for \$155; a volume of Chinese drawings, binding by Padeloup, to Mr. A. Kahn for \$145; the Edinburgh edition of the Waverley novels to Mr. A. Clayburgh for \$190, and the "Etched Work of Whistler," by Mr. Edward G. Kennedy, to Mr. J. F. Drake, Inc., for \$210.

SYRACUSE.

The Museum of Fine Arts now has on exhibition, the collection of paintings recently exhibited in the Anderson Galleries in New York, the work of Miss Litzinger and Mrs. MacRae.

The collection was sent to the Syracuse Museum by invitation of its Director, Mr. Fernando A. Carter, who saw the New York exhibit.

In connection with this exhibition are shown twenty-six examples of J. Francis Murphy, J. Alden Weir, Ben Foster, Jonas Lie, Chas. H. Davis, Chas. W. Hawthorne.

A Record Rug Sale.

The sale of the Thomas B. Clarke collection of 585 rugs was concluded Jan. 9 with a

grand total of \$143,667, the sale of the "blue" rug No. 573 breaking the auction record and fetching \$15,300, from C. O. Heydt, who was acting for Mr. John D. Rockefeller. The highest previous record was \$13,300, paid for a rug in the Yamanaka sale. The Clarke rug is of the Chien-Lung period and measures 10 ft. 6 in. in length by 6 ft. 1 in. The total of the sales for the day was \$72,850. The results of the first session of the auction were given in last week's issue of ART NEWS. At the second session, Jan. 7, \$16,687.50 was realized and at the third session, Jan. 8, \$42,600.

Miss Rose H. Lorenz, agent, paid \$2,500 for a pearl gray and polychrome rug. Mr. Henry Duveen gave 2,400 for a Yung Cheng butterfly and flower example and W. W. Seaman, agent, \$1,700 for a rose and azure temple rug. Otto Bernet, as agent, gave \$1,550 for a salmon pink Chien Lung rug, \$1,500 for a yellow Ming specimen, and \$1,454 for a square Chien-Lung specimen. Mrs. Amory S. Carhart paid \$1,425 for a gray K'ang-Hsi.

Mr. J. Insley Blair gave \$1,250 for a gold colored K'ang-Hsi and Mr. L. H. Lapham, the same amount for a blue sapphire K'ang-Hsi carpet. Mrs. A. C. James paid \$1,025 for a fawn colored rug, Mrs. Arthur Scott Burden, \$1,000 for an old rose and azure, and Mr. J. W. Lane the same amount for a pale yellow Chien-lung. Mr. W. K. Vanderbilt gave \$820 for a sapphire and golden yellow example and Mr. Percy R. Pyne \$500 for an old gold and blue specimen.

COMING HOOD PICTURE SALE.

First, of doubtless, a number of foreign art collections to come to New York for sale at auction this season as a consequence of the depleted fortunes and correlative necessities of their owners—is that of the pictures owned by the late Mr. Hood, of England, and sent over by his son, Mr. G.

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F. W. Hood, who is presumably now at the front with the English army.

The collection, now on view at the American Art Galleries, and which is to be sold in the Plaza Ballroom by Mr. Thomas E. Kirby, Thursday evening, next Jan. 23, is made up of 59 canvases, for the most part of the early English school with some early Dutch and Flemish, and a few examples of other early European masters and their followers.

The pictures are claimed to have been carefully bought on "Expert" advice, and form an interesting, if not great, assemblage. There is a study of Landseer, "A Highland Ferry," another study of a Horse by Delacroix; drawings by Cipriani and Parmigiano; watercolors by Cattermole, the English painter, and McCormick, a sketch of John Kemble, as Hamlet, by Lawrence; a panel "The Nativity," given to Jan Steen; another of "Horses Drinking," given to A. Cuyp; two charming examples of Van Goyen; a typical Zuccherro of Lady Elizabeth Dacre, fair examples of De Koninck; Ladbroke and Isabey; a good Wouvermans; an equally good de Keyser; typical examples of Thos. Nasmyth and Barker of Bath, a self portrait—one of the many—attributed to Sir Joshua Reynolds, resembling that in the National Gallery; a fair woman's portrait, and a striking one of Admiral Berkeley, by Beechey; a good Opie, an important portrait of Mrs. Bushell, given to Raeburn, and a fair Van der Helst, and, last but not least, the well-known chef d'oeuvre of that eminent a painter and Divine, the Rev. Matthew Peters, the large and showy "Shakespeare Nursed by the Tragic and Comic Muses," painted for that old art patron, Alderman Boydell.

Duc d'Avaray Sale.

The Duc d'Avaray collection, to be sold at the galleries on the afternoons of Jan. 22 and 23, is offered by direction of Mme. Lefortier, "expert" of Paris. There is a wonderful collection of Point d'Alençon and France, of Venise Gothique, Milan, Argentan and Flandre, among other varieties, as well as 35 Beauvais and other tapestries of the 17th and 18th centuries, Louis Quatorze and Quinze furniture, snuff-boxes, fans and brocades.

The collection of Chinese and Japanese bronzes of the late Charles H. Cramp, will be sold on the afternoon of Jan. 21.

THE RUTTER SALE.

The paintings and house furnishings of Mrs. Georgiana R. Rutter, sold at her Fifth Ave. home and at the American Art Galleries on Tuesday and Wednesday, realized in the first case fair, and in the last small prices. At the house sale a tall clock brought \$166 and 12 dining room chairs \$156. The paintings brought less than \$1,000 all told.

FROM A FRENCH CHATEAU.

There will be shown on Monday at the Silo Galleries, 1 W. 45 St., prior to sale there on Friday and Saturday afternoons, a collection of objects of art from the Chateau d'Aigneaux, Calvados, France. The sale is made by order of the Vicomtesse d'Aigneaux and the collection includes Renaissance and other rare period tapestries, royal velvets and carved and gilded woodwork.

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